

A.B.C. TELEVISION LTD.,  
BROOM ROAD,  
TEDDINGTON,  
MIDDX.  
TEL: 977-3252

---

C A M E R A                      S C R I P T

---

CALLAN

"BLACKMAILERS SHOULD BE DISCOURAGED!"  
(WORKING TITLE)

by  
JAMES MITCHELL

---

DESIGNER  
DAVID MARSHALL

---

ASSOCIATE PRODUCER  
JOHN KERSHAW

---

PRODUCER  
REGINALD COLLIN

---

DIRECTOR  
JAMES GODDARD

---

VTR: 17.30 Wednesday, 19th June, 1968.  
Studio Two, Teddington.

---

PROD. NO. 1915

VTR/ABC/7701 + INSERT.

---



CAST

Callan.....Edward Woodward  
Hunter.....Derek Bond  
Lonely.....Russell Hunter  
Sir Gerald Naylor...Nicholas Selby  
Lady Naylor.....Karin MacCarthy  
Ritchie.....John Franklyn Robbins  
High Commissioner...John Arnatt  
Bishop.....John Woodnutt  
Benson.....Denis Thorne  
Todd.....Barry Andrews  
Toastmaster.....Bernard Whitehorn

---

EXTRAS. Directable.

Laycock and Turner..Peter Lund, Max Latimer. Called 4.00 18.6.68 & 19.6.68  
2 Photographers.....Dennis Balcombe, Michael Redd. Called 4.00 18.6.68  
2 Waiters.....Ray Marioni, Louis Raynes. Called 4.00 18.6.68 &  
10.00 19.6.68

EXTRAS. Non-directable. Names TBA.

Called 4.00 18.6.68

13 Men and 13 Women for Reception scene.  
1 Waiter.

Called 10.00.19.6.68.

10 Men and Women for Reception scene.  
1 Waiter. Reception Scene.  
2 Barman. Restaurant Scene.  
3 Business men. Restaurant Scene.

---

Floor Manager.....John Wayne  
Stage Manager.....Stuart Orme  
Production Assistant...Marian Lloyd  
P.A. Tiner.....  
Wardrobe Supervisor....Gillian Grimes  
Make Up Supervisor.....Mimi Kimmins  
Callboy.....Richard Mervyn

Technical Supervisor....Campbell Keenan  
Cameras.....Mike Baldock  
Sound.....Mike Westlake  
Grams.....Bob Davis  
Racks.....John Turner

---

TUESDAY, 18th JUNE.

Camera Rehearsal.....10.30 - 13.00  
Lunch.....13.00 - 14.00  
Camera Rehearsal.....14.00 - 17.30  
Turn Round to Studio 3..17.30 - 18.00  
Super Break.....18.00 - 19.00  
Line Up & Make Up .....19.00 - 19.30  
Cam. Reh. & VTR INSERT...19.30 - 21.00

WEDNESDAY, 19th JUNE.

Camera Rehearsal.....10.00 - 13.15  
Lunch Break.....13.15 - 14.15  
Line Up and Make Up.....14.15 - 15.00  
DRESS REH.....15.00 - 16.30  
Tea Break & Notes.....16.30 - 17.00  
Line Up.....17.00 - 17.30  
VTR .....17.30 - 19.00  
Tech. Clear.....19.00 - 19.15  
Supper Break.....19.15 - 20.15

---



SCENE BREAKDOWN.ACT ONE

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND.
Hunter's Office/ Reception(VTR INSERT)	Evening	Toastmaster Naylor Ruth Hunter Callan Extras	1-5	1-22	VTR INSERT 4A,4B 2A,2B 1A	VTR SOUND A1 FX
TAPE RUN						
Int.Reception	Night	Extras HC Hunter Callan Naylor Ruth	6-11	23-33	3A 4C,4D 1C	C1 FX Music
Int.Study	Night	Callan Naylor	11-15	34-60	1D 3C 2D	B2 A2
Reception.Int.	Night	Naylor Extras	15	61	4E	C1 FX Music
Int.Study	Night	Callan	15	62	3D	A2
Int.Reception	Night	HC Naylor Ruth Extras	15-16	63	4D	C1 FX Music
TAPE RUN						
Int.Study	Night	Naylor Callan	17	64-69	1D 2B 3C	B2
TAPE RUN						
Int.Hunter's Office.	Day	Callan Hunter	18-19	70-82	4E,4B 2C,2A	A1 C2
TAPE RUN						

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int. Lonely's Flat.	Day	Lonely Callan	20-22	83-95	3E 1E 4G, 4H	E2 FX
T/C. Ext. Lonely's Flat.						
Int. Lonely's Flat.	Day	Lonely Todd	23-25	96-106	3E 1E 4G 2D	E2 FX Grams
F I R S T      C O M M E R C I A L      B R E A K						



—e—

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int. Naylor's Living Room.	Night.	Callan	25A	107	3F	Grams
Int. H.C. Study	Day	H.C. Hunter	26-27	108- 115	2J 1F 2F	A3
T/C. Churchyard Sequence			27-28			
Int. Vestry of Church	Day	Richie Callan	29-35	116- 146	3H, 3G 4K, 4L 2D, 2E	C3
TAPE RUN						
Int. Hunter's Office.	Day	Hunter Benson Callan	36-39	147- 170	3J 4M 1G	A4
TAPE RUN						
Int. Lonely's Flat.	Day	Lonely Callan	40-43	171- 189	3E 2F 4N	B2 FX
TAPE RUN						
Int. Naylor's Study	Day	Naylor Operator Bishop	43-45	190	1H C/S	B3 FX Grams
SECOND COMMERCIAL BREAK						

ACT THREE

-f-

SCENE	TIME	CHARACTERS	PAGES	SHOTS	CAMERAS	SOUND
Int.Naylor's Flat.	Day	Naylor Callan Ruth	46-53	191- 224	2G,2H 1K,1M 3K 4N 1L,1J	Grams C4 B4
Int. H.Q.	Evening	Hunter	53 - 54	225	1M	A1
Int.Naylor's Flat. Intercut Hunter's Office	Evening	Naylor Ruth Callan Hunter	54- 64	226- 264	2H 3F 4P 2J,2K 2L,2H 1N 4Q 3M, 2M	C4 A4 Tape Distort Link Phone FX
Int.Lonely's Flat.	Day	Lonely	64	265	1P	A3 FX
T/C Fight Sequence	Evening					
Int.Restaurant	Day	Naylor Bishop Callan Extras	64-65	266- 283	2N,2P 3N 4R,4S C/S	B5 FX Grams



F/U  
T/C

THAMES SYMBOL + CALLAN OPENING FILM  
(Not available)

1. F/U  
4A INT. HUNTER'S OFFICE. EVENING. BOOM A1 +  
Very BCU T.V. Screen VTR SOUND

FX: Distant  
traffic

2. 2A  
Very BCU CALLAN

CUT IN VTR INSERT AS DIRECTED.

VTR FX:  
Laughter,  
Applause,  
Chatter.

TOASTMASTER: Your  
Eminence, Your Excellencies,  
Your Grace, my lords, ladies  
and gentlemen. Pray silence  
for your chairman, Sir Gerald  
Naylor.

FIXED MICS.

FX: Gavel

3. 4A  
V.BCU T.V. Screen

NAYLOR: Your Eminence, your. . .

4. 2A  
V.BCU HUNTER

5. 4A  
A/B

PULL OUR SLOWLY to  
show four screens  
as directed.

HUNTER: Oh, my God, not again.

NAYLOR: Excellencies, your Grace,  
my Lords, Ladies and Gentlemen.  
Once I've said all that I feel  
as though my speech is almost  
over.

FX:Laughter.

As you know, this is my swan  
song. My wife and I will be  
shortly leaving for Canada  
where I shall be in charge of  
the Nuclear Research Division  
of the three power atomic  
project.

FX:Applause

HUNTER comes into frame L.  
Contain him as he X's  
back to desk in  
mid shot.  
To Pos.4B.

At such a time it is, I think,  
always as well....

HUNTER: You got enough of  
him?

Yes.

CALLAN:/ As much as I'll need.

LOSE VTR INSERT.

HUNTER: Good.

Scientists make even worse  
after dinner speeches than  
judges. /

6. 2A  
M.S.CALLAN

CALLAN: Naylor hasn't been a  
scientist for twenty years.

7. 4B  
M.S.HUNTER

He's an administrator. /

HUNTER: He talks their  
language, anyway. And they  
did make him chairman of their  
society. /

8. 2A  
A/B CALLAN



On Shot 8 on 2

9. 4B CALLAN: You're letting him go to  
MCU HUNTER Canada then? /

10. 2A HUNTER: That rather depends on  
MCU CALLAN you. The CIA were on to me .  
again today. Security wise -  
are we hundred per cent sure? /

CALLAN: In other words,  
they've got nothing to go on?

HUNTER: Just a hunch. A feeling.

11. 1A CALLAN: I can't check up on a  
O/S 2/s feeling. /

HUNTER Big Rf.g.

CALLAN Lf.g.

Contain HUNTER as he  
rises and goes to  
CALLAN

HUNTER: There is something more.  
Do you mind moving my  
chair?

2 to POS.B. SAME SET.

12. 2B  
MCU Loose CALLAN

CALLAN: Sir Gerald Naylor is a  
Communist traitor. His sexual  
activities are disgusting. He  
gets an awful lot out of twelve  
words this bloke. I bet he sends  
marvellous telegrams.



On Shot 12 on 2

HUNTER: The message is typed as you see. No signature, no address.

13. 4B CALLAN: Who was it sent to? /  
MS HUNTER

HUNTER: The High Commissioner. He passed it on to us, with the greatest reluctance. He despises anonymous letters.

CALLAN: Where's the envelope?

14. 2B HUNTER: Being analysed. It was  
a/b typed too. I doubt if it will tell  
us anything. /

15. 4B CALLAN: Anything in all this? /  
a/b

PULL BACK  
PIVOT LEFT as Hunter  
goes upstage for coat.  
HOLDING CALLAN Lfg.

HUNTER: If he's a Communist, he's hidden it damn well. Oh, I agree. A lot of them do.

/ 2 to POS.A. SAME SET. /

CALLAN: What about the disgusting sexual activities?

16. 1A HUNTER: It seems he keeps them  
MCU CALLAN hidden too. His wife might know  
of course. /

17. 4B CALLAN: What am I supposed to  
MCU HUNTER do, sir, go up and ask her? /  
at hat stand.

HUNTER: Do what you like.

18. 1A(As Hunter leaves frame) But find out.  
M.S.HUNTER Do you think he's through  
yet?



On Shot 18 on 1

PAN him LEFT and  
see CALLAN R.b.g.

4 to POS.C.RECEPTION

EASE BACK as Hunter  
comes fwd.  
To Pos. 1B.

CALLAN: I doubt it.

HUNTER: So do I. All the same,  
we'd better get along to the  
reception. Are you going to  
tell him who you are?

CALLAN: I might, if I think it  
would frighten him. You're not  
giving me much time.

CALLAN comes into  
TIGHT 2/s fav. CALLAN

HUNTER: He's supposed to fly to  
Canada on Thursday.

CALLAN: I'd better frighten him  
then. /

19. 2A  
MCU HUNTER

HUNTER: Good lord. You look quite  
elegant. /

20. 1B  
MCU CALLAN

CALLAN: I may look it, but I'm not  
going to sound it. /

21. 2A  
MCU HUNTER

HUNTER: Then keep your mouth shut. /  
The invitation said specifically  
"Orders and decorations  
Where are the orders and  
decorations?

22. 1B  
2/s HUNTER & CALLAN  
MEDIUM SLOW PUSH IN  
to V.BCU the medals  
on CALLAN

CALLAN: It's taken me all the time to get  
monkey suit. And this is the only  
gong I've got.

HUNTER: It's too blatant for a  
diplomatic reception. Now what can  
I spare. Here. That's the ticket.

T A P E

R U N

CAM.1 to POS.C.  
CAM.2 to POS.B.



23.

3A

INT. RECEPTION ROOM. NIGHT.

BOOM C1

Very DCU Chandelier.  
GIB DOWN at low angle  
to 3/s  
HIGH COMMISSIONER L.frame  
HUNTER C.frame  
CALLAN L.frame

FX: Chatter,  
Laughter.  
Thru scene  
MUSIC.  
Thru scene.

EASE a little to accept  
a waiter coming L.frame  
PUSH IN under his tray  
as he goes.

HIGH COMMISSIONER: Naylor  
should be here any time.  
How do I introduce you to  
him?

HUNTER: Not to me, your  
excellency. Just Callan here.  
Say he's with the Foreign  
Office. He quite often is, in  
a shady sort of way.

H.C.: I see.

TIGHTEN as H.C. leaves  
to L/A 2/s

HUNTER: He hates all this.  
They do, you know, all the  
decent chaps. And yet they use  
us.

CALLAN: Supposing Naylor isn't  
clean. What happens to him?

HUNTER: That depends on what he's  
done. If it's just routine I  
expect we'll retire him.  
Overwork. Strain on the heart.

24.

4C(As Hunter looks L.)  
Group shot.  
Part HUNTER extreme R.o.f.  
CALLAN R.o.f.  
(CAM.3 GIBS LEFT)  
LADY NAYLOR Centre.  
H.C. End.  
SIR GERALD L.o.f.

The usual.  
Good Lord.

25.

3A

2/s CALLAN & HUNTER

HUNTER: That is his wife?



On Shot 25 on 3

CALLAN: You've seen her on the box.

HUNTER: But she looked quite ordinary. She's lovely. And so young.

CALLAN: We all want them like that. But most of us can't afford them.

H.C., SIR GERALD & LADY NAYLOR come to CALLAN & HUNTER.

GIB RIGHT to accept them.

EASE OUT to accept WAITER who comes with drinks L.frame shooting under the tray.

H.C.: Sir Gerald, may I present Mr.Callan of your Foreign Office? Sir Gerald Naylor.

CALLAN: )  
NAYLOR: ) How do you do?

NAYLOR: My wife. Layd Naylor.

CALLAN: )  
RUTH: ) How do you do?

NAYLOR: Are the .FO. taking an interest in our activities, Mr.Callan?

H.C.: Well you know these Foreign Office fellas. You can't keep them away from a good party.

Hey wait a minute, Roy. I haven't even said hello yet.

Let H.C.leave frame.

On Shot 25 on 3

NAYLOR: Which desk do you work  
at, Mr.Callan?

26. 4C CALLAN: I don't. I'm not  
CU NAYLOR attached. /

27. 1C(As Naylor leaves frame) NAYLOR: Excuse me.  
(Working in 3's loop)  
CU CALLAN reaction.

4 to POS.D. SAME SET.

28. 3A  
TIGHT Low Angle  
LADY NAYLOR L.o.f.  
HUNTER C.b.g.  
CALLAN R.f.

RUTH: Gerald isn't usually  
rude. Do forgive him. You see  
the man he's talking to is  
Skindle.

CAM.1 REPO.FAST TO POS.D.

CALLAN: Really?

RUTH: I bet you haven't the  
slightest idea who Skindle is.  
He's a Fellow of Trinity and an  
FRS. One of the world's  
experts on heavy water.

CALLAN: Ah.

RUTH: Atoms and things.

CALLAN: Are you a scientist,  
Lady Naylor?



On shot 28 on 3

RUTH: No. I was my husband's secretary, Mr.Callan. I think I've met every eminent physicist who ever came to this country, but I still can't unde stand a word they say.

CALLAN: Are you sorry to be leaving England?

RUTH: Oh no, my husband's job is very important, you know. And anowadays one can buy such lovely things in Canada. /

29. 4D  
Group shot  
H.C. & NAYLOR R.&.L.f.g.  
RUTH,CALLAN & HUNTER  
centre b.g.

NAYLOR WAVES

30.

3A  
a/s

Oh dear, my husband's waving me over. Goodbye, Mr.Callan.

31.

4D  
a/s

So nice to have met you. /  
RUTH X's CAM. GOING RIGHT.

32.

3A

M.S.CALLAN R.frame low angle.  
HUNTER comes into frame L.

CALLAN: It's been tremendous fun.

SLOWLY PUSH IN throughout  
rest of scene to  
TIGHTEST POSS.2/s.

HUNTER: Very, very lovely. I'm sure she means trouble.

CALLAN: Have you checked her out?

On Shot 32 on 3

HUNTER: White than white. Why do you ask?

CALLAN: She said herself she's met every eminent physicist there is. She's bored and she's ambitious.

HUNTER: All this is five minutes chat?

CALLAN: She wasn't making any effort to hide it.

HUNTER: I wonder if writing anonymous letters is a cure for boredom?

CALLAN: No. Not her. She values her husband's career too much.

HUNTER: All the same, you'd better run another check on her. No doubt you'll find it amusing.

CALLAN: O.K. I'd better lean on Naylor tonight. He looks worried. It could be useful.

HUNTER: The little room along the corridor to the left. I'll see he's sent to you.

PULL BACK FAST as  
CALLAN breaks fwd. to  
f.g. drink's table.  
HUNTER X's frame slowly  
going R. Let him go.  
PAN LEFT as CALLAN  
breaks.  
See him disappear through  
crowd, to POS.3B.

33.

4D

Low angle group shot  
ROY(Extra) & H.C.L.frame.  
RUTH Centre  
NAYLOR R.frame.  
HUNTER comes in L.frame

Your excellency, I hate to  
bother you again....



On Shot 33 on 4

As H.C. breaks frame  
CRAB LEFT as he does  
HOLDING 2/s

3 to POS.C. STUDY.

H.C.: Look, Hunter, do you have  
to? Gerry Naylor is a friend  
of mine. I like the guy...

HUNTER: Sir, I'm afraid I  
must. Callan wants a word  
with him. Alone.

H.C.: What now? At my reception?  
Get him down to your office  
tomorrow...

TIGHTEN SLOWLY through  
scene.

HUNTER: There isn't time.  
Not if we've to check  
on that letter, sir.

H.C.: O.K. What do I have to do?

34. 1D (Working in 3's loop) INT. STUDY.NIGHT. BOOMS B2 &  
Wide shot coffee table. A2  
CALLAN enters, comes  
fwd. to put champagne  
bottle f.g.

4 to POS.E.

35. 3C (Immediately Naylor enters)  
MCU CALLAN reaction

36. 2B (Working in 3's loop)  
MCU NAYLOR reaction.

37. 3C  
a/b

38. 2B  
a/b

39. 3C NAYLOR: The High Commissioner  
a/b said you wanted to see me. /

40. 2B CALLAN: I do. /  
a/b

Coming to 41 on 3

41. 3C NAYLOR: I must warn you that I  
a/b don't accept the Foreign Office's  
jurisdiction over our project. /

42. 2B CALLAN: Whose do you accept,  
a/b reaction Sir Gerald? /

43. 3C \_\_\_\_\_/  
a/b

44. 2B \_\_\_\_\_/  
a/b

45. 3C NAYLOR: What possible business  
a/b is it of yours. /

46. 1D \_\_\_\_\_/  
a/b CALLAN: Before we go any further I think  
HOLD frame static. you'd better take a look at this.

NAYLOR: This gives you the  
authority to spy on me.

CALLAN: We like to call it  
security.

NAYLOR: What am I supposed to  
have done.

CALLAN: That's your third glass  
since you met me. According to  
your file you don't usually  
drink like that.

NAYLOR: What the hell am I  
supposed to have done?



On Shot 46 on 1

CALLAN: Nothing. We're more concerned about what you might do. Yes, do sit down.

NAYLOR: You do realise what this job means to me? It's as far as anyone with my qualifications

47. 3C can go. /  
MCU CALLAN

48. 1D CALLAN: It pays well too. /  
2/s fav. NAYLOR

NAYLOR: That isn't what I meant. /  
49. 3C  
a/b

CALLAN: It's what your wife means. /  
50. 1D  
a/b

NAYLOR: My wife likes expensive things, and she's young and I'm not. /

51. 3C  
a/b

52. 2B CALLAN: I hear you're a Red. /  
MCU NAYLOR

53. 3C NAYLOR: It's a damn lie. /  
a/b

CALLAN: I also hear you can be blackmailed. /  
54. 2B  
a/b

55. 3C NAYLOR: Blackmailed? For what? /  
a/b

56. 1D CALLAN: Your sex life? /  
M2/s  
CALLAN L.  
NAYLOR R.

On Shot 56 on 1

NAYLOR: This is ridiculous. Listen to me, I was a scientist. I am an administrator. Last year I got married. And that's my whole adult life. To most people it would be damn boring, apart from my marriage. But it has been useful. It will go on being useful. That's why I'm going to Canada.

CALLAN: If I let you.

NAYLOR: What?

CALLAN: You could be a risk, sir. It's up to me to decide. If you are - you don't go.

NAYLOR: But these accusations.

57. 2B  
ECU NAYLOR They're fantastic. /

58. 3C  
MCU CALLAN I demand to know who made them. /

59. 2B  
a/b Very well. I'll go to the High Commissioner.

CALLAN: He calls you Gerry. He's a friend of yours. But he can't help you.

Coming to 60 on 3



On Shot 59 on 2

60.

$$\frac{3C}{a/b}$$

NAYLOR: We'll see. /

CALLAN: We'll see.

61.

4E

INT. RECEPTION AREA. NIGHT.

BOOM CL

Low Angle wide shot  
down corridor.  
NAYLOR comes in fast  
pushing violently  
thru the extras  
looking for H.C.

FX:Chatter

MUSIC.

\*

\*

\*

62.

3D(As Directed)

INT. STUDY. NIGHT.

BCOM A2

Blank frame on mirror.  
CALLAN comes into shot.

4 FAST TO POS.D.

CALLAN: Oh mate. You've come a long way since the Scrubs.

63.

4D

INT. RECEPTION ROOM. NIGHT.

BOOM C1

Low Angle 2/s  
NAYLOR & H.C.

NAYLOR: But that spy said -  
He accused me of...

FX: Chatter,  
Laughter.

& MUSIC  
thru scene.

3 to POS.C. STUDY/

H.C.: Gerald, calm down,  
will you?

WYLLOR: He called me a Red.....

H.C.: Take it easy. The whole place is looking at you.

On Shot 63 on 4

NAYLOR: I'm sorry. But he made  
the most fantastic accusations.

H.C.: I know it.

NAYLOR: Did he tell you what they  
were?

H.C.: I know that too.

NAYLOR: And you let him?

H.C.: What choice have I got?

At the end of the  
scene LADY NAYLOR  
rushes after NAYLOR

RUTH: Gerald.

H.C.: Ruth.

---

T A P E R U N

---



64. 1D INT. STUDY.NIGHT. BOOM B2  
Medium 2/s  
CALLAN R.o.f.  
NAYLOR L.o.f.  
NAYLOR: I don't believe it.  
I simply don't believe it.  
4 to POS.E.HUNTER'S OFFICE.
- CALLAN: Why not? It's  
happening.
- NAYLOR:But it's got nothing to  
do with me.
65. 2B CALLAN: You'd say that anyway. /  
M.S.NAYLOR
- NAYLOR: Alright. What do I have  
66. 3C to do to prove I'm innocent? /  
MCU CALLAN
- Show me.  
CALLAN:/ Show me your life,  
Naylor. Show me how boring and  
67. 2B useful it is./  
a/b
68. 3C NAYLOR: My records,d'you mean? /  
MCU CALLAN
- 2 FAST TO POS.C.  
HUNTER'S OFFICE.  
CALLAN: Records, snapshots,  
69. 1D diaries....the lot. /  
a/b
- LOOSEN as they go. NAYLOR: Tomorrow.
- 3 to POS.E.LONELY'S FLAT.  
CALLAN: No. Now.  
You and your wife would like to  
be on that plane.

T A P E R U N

70. 4E INT. HUNTER'S OFFICE. DAY. BOOM 1& C2  
Close on CALLAN.  
See HUNTER'S hand  
tap CALLAN's shoulder.

SHORT FAST PULL BACK  
as CALLAN goes for his gun.

1 to POS.A.

71. 2C(Working in 4's loop)  
CU HUNTER

72. 4E HUNTER: Comfortable./  
a/b

CRAB LEFT as CALLAN  
rises and PULL BACK to  
see HUNTER L.f.g.

CALLAN: Well, it's the only  
decent chair in the place.

As CALLAN breaks back  
to desk CRAB LEFT  
giving CALLAN in M.S.  
To POS.4D.

What time is it? '

2 FAST TO POS.A.

HUNTER: Eight o'clock.

How d' you get on?

I didn't.

CALLAN: I didn't./ He's got a  
five roomed flat in Belgravia,  
and a 3½ litre sports - last  
year's model. The flat's seven  
hundred a year. His wife's got  
a mink, a diamond necklace and  
a lot of French perfume./

73. 2A  
MCU HUNTER

74. 4B HUNTER: Very expensive./  
a/h



On Shot 74 on 4

75. 2A MCU HUNTER reaction CALLAN: Yeh. Except that he had an aunt die two years ago and left him twenty thousand quid. It's all there, and that is all there is. And he's got three friends he plays bridge with once a fortnight. /

76. 4B a/b /

77. 2A M.S.HUNTER The nearest Naylor got to Communism was the Liberal Club. /

78. 4B MCU CALLAN HUNTER: You're going to clear him? /

79. 2A MCU HUNTER CALLAN: No. Not yet. /

80. 4B a/b He's playing it right. Half the time he's indignant, the rest he's baffled. But underneath he's worried out of his mind. /

/ 2 to POS.D.LONELY'S /

81. 1A 2/s CALLAN profile big Rfg. HUNTER L.b.g. You got any joy out of that envelope? /

HUNTER: Cheap stuff. So was the paper. Buy it anywhere.

CALLAN: Postmark?

HUNTER: None. It was delivered by hand. Marked 'For the Attention of the High Commissioner. Personal. Most Urgent.' Look, Callan, it could be just spite, some enemy of his.

82. 4B M.S.CALLAN CALLAN: I tell you, he's a jolly decent chap. He hasn't got any enemies. / And nobody's that clean.

83. 3E INT.LONELY'S FLAT. DAY. BOOM B2  
CU LONELY's foot  
sticking out from  
under the bed clothes.  
SLOWLY GIB along his  
body to his head.  
CALLAN: (O/S) Lonely! Lonely!  
RIGHT HAND FLIPPER OUT. LONELY: That you, Mr.Callan?  
4 to POS.G.LONELY'S FLAT. CALLAN: No. It's Snow White.  
I've brought the seven dwarfs  
round for coffee. Open up, will  
you?  
84. 1E(As Lonely sits up)  
Wide Shot Lonely Rf.g.  
The door L.b.g. LONELY ROLLS OUT OF BED.OPENS  
THE DOOR.CALLAN OUTSIDE.  
85. 4G(As Directed)  
M2/s LONELY L.o.f.  
CALLAN R.o.f. CALLAN: I thought you had a bit  
of grumble in here.  
LONELY: I was asleep, Mr.Callan.  
CALLAN: You were lucky, mate.  
LONELY: Ain't you been to bed  
then, Mr.Callan?  
CALLAN: I don't even know what  
it looks like any more.  
LONELY: Fancy a cup of coffee?



On Shot 85 on 4

LONELY breaks U/S R.  
HOLD CALLAN f.g.  
and LONELY b.g.

CALLAN: I'll make it. Put  
some clothes on for God's  
sake, Lonely. You gorgeous  
beast you. Don't you know all  
you need's a rose in your  
teeth and you can join the  
lovelies on the wall.

Hello. Dresden that is.  
You been thieving again.

LONELY: I got to live, Mr.  
Callan.

CALLAN: I've got a job for  
you tonight. 25 quid.

86. 3E LONELY: I got another job on. /  
M.S. CALLAN

CALLAN: You're scared, Lonely.  
I can smell it. It's easy,  
87. 4G if I say its easy - it's easy. /  
MCU LONELY

LONELY: It's the 25 quid, Mr.  
88. 3E Callan. I need a bit more. /  
a/b

89. 4G CALLAN: How much? /  
CU LONELY

90. 3E LONELY: Three hundred quid. /  
a/b

CALLAN: Don't be daft. What would  
91. 4G you need three hundred quid for? /  
MCU

92. 1E LONELY: I got a lot of committments. /  
M.S. CALLAN

On Shot 92 on 1

PAN him R. as he  
comes centre stage.

93. 4H(As he turns)  
MCU CALLAN

CALLAN: Yeh. I can see you have.  
Lonely, you're not trying to  
put the screws on me  
are you?

94. 1E  
M.S. LONELY

PAN him into M2/s  
with CALLAN

LONELY: No, Mr. Callan. I  
wouldn't do that. Honest.  
You been very good to me.

95. 3E  
Wide Shot  
LONELY comes Lfg.  
CALLAN Rb.g.

CALLAN: Remember that, Lonely. /

LONELY: Any other night  
this week I'd have been happy  
to oblige you.

CALLAN: Sorry. It's got to be  
tonight. I'll have to do it on  
my own.

LONELY: Do you mind if I give  
you a bit of advice? Get some  
kip first. You'll never do no  
tickle if you're half asleep.

CALLAN: Th.  
Good luck for tonight.

LONELY: You too, Mr. Callan.

CALLAN: Yeh.

See CALLAN go b.g.  
As LONELY goes to the  
mantelpiece  
GIB IN with him.  
TIGHT on money and  
his face.

T/C  
Outside Lonely's Flat.  
Callan and Todd.  
Duration: 1.00

S.O.F.

STRIKE TABLE

Coming to 96 on 3



96. 3E INT. LONELY'S FLAT. DAY. B2 + FX.

a/b

LONELY still counting money.

PULL OUT on knock.

KNOCK AT THE DOOR.

Putting television set

LONELY: Who is it?

L.o.f. f.g.

and bed f.g.

LONELY goes to the door.

TODD kicks the door open

TODD: Todd.

& come immediately d/s

Hurls his briefcase into the lens.

97. 1E  
CU LONELY

98. 4G  
Very BCU Todd's snapping fingers.

99. 3E  
a/b  
LONELY X's L. to R. to get money and gives it to TODD.

TODD: There's only two hundred here. I want another three.

100. 1E  
MS. TODD LONELY: You'll get the rest tomorrow - like you said. /

TODD: Will I, Lonely?  
Will I really?

LONELY: Cross my heart and hope to die.

On Shot 100 on 1

TODD: Because if I don't. The law will get to know who turned over Mike Kennedy's flat. And you'll go inside. And when you come out, Mike will break your skull.

LONELY PICKS UP CUP AND DRINKS.

101. 2D(As Todd sees the cup)  
DCU TODD

102. 4G(As Todd's hand comes into 4)  
DCU Dresden cup.  
Todd's hand slowly  
turns it over spilling  
the coffee.  
LONELY screams.  
VERY FLAST WHIP PAN up  
to Lonely's face.

How foolish you are, Lonely.  
How very foolish. That's Dresden  
isn't it?  
The Pont Street job.

103. 1E (As Directed)  
L/A Wide shot  
Bed f.g.

104. 2D LONELY: I like it. It's pretty.  
CU LONELY Profile.

As directed  
PAN R. to L.  
past Todd's face  
arriving at his right  
hand just as he drops  
the cup to the floor.

TODD: It's also evidence.

105. 4G  
DCU shattered cup on floor.

106. 3E  
2/s lowest poss. angle.  
TODD eventually pulls  
LONELY down into the lens. Put them in the bin. Somebody  
else's bin.

LONELY: You rotten git. I've got  
a friend who'd . . .  
fix you....



On Shot 106 on 3

TODD: No Lonely. No language.  
Not at me. Or I might let  
Mike Kennedy know before I  
told the law. And Mike  
would put you in the  
hospital.

C/S  
End Part One Caption

GRAMS: End  
of Act Theme.

---

C O M M E R C I A L      B R E A K

---

CAM.1 to POS.F. H.C.STUDY.  
CAM.2 to POS.F. H.C.STUDY.  
CAM.3 to POS.F. NAYLOR'S LIVING ROOM.  
CAM.4 to POS.J. H.C.STUDY.

ACT TWO

VTR/ABC/7701. PART TWO.

F/U

C/S

Part Two Caption

GRAMS:Callan

Theme.

107.

3F

INT. NAYLOR'S LIVING ROOM. NIGHT.

CU CALLAN and flashlight  
under desk the kneewell.  
CALLAN prods the underside  
of the desk.  
GIB UP as he sits upright.  
HOLD him in mid shot,  
putting the flashlight Rfg.

CALLAN: Nothing. Nothing.

Nothing.

CALLAN empties cigarettes  
from the cigarette box.  
PAN LEFT to contain action

According to his file he  
doesn't smoke.

Nor does Lady Naylor.

"G" and an "I".

The base is too thick.

A secret compartment flies  
open containing a  
photograph.

No, mate, nobody is that clean.

You poor bastard.

As CALLAN prepares to  
photograph  
START SEMI CIRCULAR CRAB  
to see the photo over  
CALLAN's shoulder.  
PUSH into DCU photo as  
CALLAN photographs it.

Coming to 108 on 4



108. 4J INT. H.C. STUDY. DAY. BOOM C3 and  
CU Photograph A3  
in Hunter's hand.  
PULL FOCUS & PAN  
UP to H.C. who is  
Xing frame going  
R. to L.  
PAN until he sits.

109. 1F H.C.: I want you to lay  
MCU HUNTER with off Naylor. /  
the photograph

HUNTER: You're sure he's  
innocent?

110. 4J H.C.: Of course I'm sure. /  
2/s O/S  
HUNTER Rf.g.  
H.C.Lb.g. HUNTER: In spite of anonymous  
letter you passed on to us.

111. 1F H.C.: I should never have  
2/s O/S done that. /  
H.C. Lf.g.  
HUNTER R.b.g. HUNTER: Huh.  
HUNTER rises and  
comes fwd. H.C. H.C.: You don't agree with me.  
Keep them both in frame. HUNTER: We found something else.  
HUNTER hands the photo  
to H.C.

112. 4J(Cut as he hands photo)  
MCU H.C.

/1 to POS.G.HUNTER'S OFFICE/

H.C.: So what? A bunch of kids  
at Cambridge. I want you to drop  
this, Hunter.

On Shot 112 on 4

HUNTER: I'm sorry, sir.

PAN UP with H.C.  
as he rises.

H.C.: Look. I'm telling you  
to drop it. /

113. 2F  
TIGHTEST POSS 0/S2/s.

HUNTER: I really am sorry.  
The trouble is, I've been in  
touch with my minister. He  
wants me to go on.

H.C.: Doing what for God's sake?

HUNTER: Investigating this  
photograph. We've found out who one  
of the other two is. /

114. 4J  
TIGHTEST POSS. 0/S 2/s

H.C.: Who? The head of Russian  
Intelligence? /

115. 2F  
a/b

/ 4 to POS.K. /

HUNTER: No. He's a clergyman.  
Somewhere in Somerset. Let's  
hope he has a good memory.

T/C  
CALLAN & RICHIE AT CHURCH.  
DURATION: 2.28.

S.O.F.

/ 2 to POS.D. VESTRY /

RICHIE: Mr.Callan.

CALLAN: Mr.Ritchie.

RITCHIE: Did you have a good trip  
down?

CALLAN: Yes, fine.



ON T/C.

RICHIE: This is most unusual you know. I am somewhat at a loss to understand how I can be of service to the Foreign Office.

CALLAN: It's a long shot, Mr. Richie. It may not amount to much.

RICHIE: Oh, I hope it may, I do hope it may. This village is what the parish council terms unspoiled. In a vain hope to attract the more affluent kind of resident. A more accurate definition would be dull. Even boring perhaps. Any intrusion from the great world must augur a little excitement. I should offer you refreshments, I know, but unfortunately sherry is beyond my means and my coffee is execrable. I am, besides, a very lazy man and since my poor wife died, I use the word poor quite literally. Neither of us had twopence. I'm talking too much.

CALLAN: No. Oh, no. I want you to treat this as confidential, Mr. Richie.

RICHIE: Of course. In any case, my dear chap no one under fifty talks to a person any more, except to say "I do" or "I will". This way.

END OF T/C INSERT.

Coming to 116 on 3

116.

3G

INT. VESTRY. DAY.

BOOM C3

A film like composition  
of hymn books, gripfix,  
sellotape and scissors  
on f.g. table.

PAN UP and

PULL FOCUS to give

Wide Shot of Vestry.

As CALLAN and RITCHIE  
enter

SEMI CIRCULAR CRAB LEFT  
to POS.3H

into a low angle mid2/s  
typewriter f.g.

CALLAN: You were at Cambridge,  
weren't you?

RITCHIE: To be sure. Three  
delightful years.

CALLAN: Yes. Do you remember  
this photograph?

RITCHIE: God bless my soul.  
Isn't that Gerald Naylor?

CALLAN: Yes.

RITCHIE: Not in any trouble is he?

CALLAN: Sir Gerald? Why should  
he be?

RITCHIE: Sir Gerald of course.  
I read of his KCVO in a birthday  
honours - let me see - three  
years ago? And didn't he marry  
subsequently? A very comely  
young lady?

117.

4K

CALLAN: Lady Naylor is very pretty. /

O/S 2/s

CALLAN L.

RITCHIE R.

RITCHIE: My dear chap, my very dear chap, mere  
prettiness would never do for  
Gerald.

CRAB RIGHT & LOOSEN  
as RITCHIE breaks  
stage L. to POS.4L.



On Shot 117 on 4

CALLAN: You didn't like him?

RICHIE: What makes you say that?  
I admired him enormously. It is  
good to find that he has at  
last found time for the...er...  
gentle sex.

CALLAN: He didn't when you  
knew him?

RICHIE: He was so dedicated to  
his work - he took an  
excellent double first, you  
know. And of course, there  
were his friends. Men friends.

118. 3H  
M.S. RITCHIE  
PAN to CALLAN &  
HOLD TIGHT 2/s

CALLAN: You one of them? /

RICHIE: I? Good Lord, no. I  
was scarcely - personable  
enough for Gerald.

CALLAN: You're on the photograph.

RICHIE: We were at school  
together. He was a very  
dominating boy and one did not  
grudge his domination. He was  
Prince Hamlet, and I an  
attendant lord.

CALLAN: And the other chap?

RICHIE: Oddly enough, when one  
considers my calling - his name  
was Bishop. /

119. 2D  
TIGHT O/S 2/s  
RICHIE profile  
CALLAN facing.

On Shot 119 on 2

CALLAN: First name?

RICHIE: Christian name?

CALLAN: Ah.

RICHIE: Ian. A bad  
influence, I thought.

120. 3H CALLAN On Sir Gerald? /  
MCU RITCHIE

RICHIE: Certainly not on me.  
I had already decided on my  
way of life. Bishop was,  
degenerate. Need I

121. 2D say more? /  
a/b  
Contain RICHIE &  
CALLAN as he breaks fwd.

CALLAN: Not yet. And not to me.

RICHIE: I shall be questioned  
by others?

CALLAN: Maybe. You haven't given  
me much.

RICHIE: I was never Bishop's  
intimate. All I remember is that  
he flattered Gerald disgracefully.  
That made him pompous. I dislike  
pomposity. But he did encourage  
Gerald in entering the Civil  
Services as a scientist. They  
took a trip abroad together, I  
remember, just before Gerald  
joined his department. That  
would be in 1936. Bishop never  
came back.



On Shot 121 on 2

CRAB LEFT to HOLD 2/s  
as RICHIE goes L.

122. 3H CALLAN: Where did they go? /  
CU RICHIE

/2 FAST TO POS.E.SAME SET

RICHIE: Gerald was evasive  
on the subject and I lost  
touch. My vocation took  
me far away from the seats of  
the mighty. I never saw Gerald  
again - in the flesh. But in  
the newspapers, magazines, even  
the television. How well Gerald  
has done. /

123. 2E  
CU CALLAN

124. 4K CALLAN: You're not jealous. /  
2/s  
RICHIE f.g.  
CALLAN b.g.

RICHIE: Dullness is agreeable  
to me. I am quite happy as an  
attendant lord, Mr.Callan.

CALLAN: I see. I don't think  
I need keep you any further.

RICHIE: No. There is one more  
thing. /

125. 2E  
CU CALLAN

CALLAN: I thought perhaps there  
might be. /

126. 3H  
M.S.RICHIE TIGHT  
PAN him to C.LLAN

On Shot 126 on 3

127. 2E \_\_\_\_\_ RICHIE: You're much too shrewd  
MCU CALLAN \_\_\_\_\_ for a poor parson. The year  
that Gerald and his friend  
went abroad. /
128. 3H \_\_\_\_\_ CALLAN: 1936? /  
MCU RICHIE \_\_\_\_\_
129. 2E \_\_\_\_\_ RICHIE: That was the year that  
a/b \_\_\_\_\_ the Spanish Civil War broke  
out. I have often wondered if  
there was any connection  
between the two events.  
The one so trivial, the other  
cataclysmic. /
130. 3H \_\_\_\_\_ CALLAN: Have you any evidence? /  
CU RICHIE \_\_\_\_\_
- RICHIE: Inference merely.  
Benson might help.
- CALLAN: Who's Benson?
- RICHIE: Another friend of  
Bishop's. They were at the  
same college. He lives in,  
London, I believe. Benson -\*  
Roger A. he's in the book. /
131. 4K \_\_\_\_\_  
TIGHTEST 2/s \_\_\_\_\_  
EASE OUT HOLDING  
CALLAN b.g.  
RICHIE breaks fwd.  
CRAB RIGHT  
See CALLAN go to  
typewriter b.g.  
to PCS.4L.
- CALLAN: I'll look him up.
- RICHIE: I should take a bottle  
of whiskey. He drinks a great  
deal. Most useful.
- CALLAN: It's in marvellous nick.
132. 3H(As Richie turns) \_\_\_\_\_
133. 4L \_\_\_\_\_ RITCHIE: Nick? /  
a/b \_\_\_\_\_



134. 3H CALLAN: Condition? /  
a/b RITCHIE

RITCHIE: It has to be on my  
135. 4L attend. /  
a/b

CALLAN: Well, you don't mind  
if I try it do you?

RITCHIE: Well, really, it is a  
136. 2E most delicate instrument. /  
BCU CALLAN  
WHIP PAN from CALLAN'S face  
to the paper he is holding.

CALLAN: And deadly too.

137. 3H(As the paper leaves frame)  
TIGHT O/S 2/s  
CALLAN Lf.g.  
RITCHIE Rbg.

RITCHIE: Sir Gerald is a  
Communist traitor. His  
sexual activities are  
disgusting. /

138. 4L  
CU CALLAN

CALLAN: Somebody else typed that.

RITCHIE: Indeed?

CALLAN: Yeh. Then they took a day  
off, went up to London and  
delivered it by hand. You go up  
139. 3H to London, do you sir? /  
MS RITCHIE

RITCHIE: What makes you think  
140. 4L so? /  
a/b

CALLAN: You've seen Benson  
141. 3H haven't you? /  
MCU RITCHIE

RITCHIE: One likes to keep in  
142. 4L touch. /  
a/b

Coming to 143 on 3

On Shot 142 on 4

143. 3H CALLAN: And stir up a little  
a/b mud. /

4 to POS.M.

144. 2E RICHIE: You can't prove that this other  
M.S. CALLAN message was done on  
my typewriter? /

He breaks L. to RICHIE  
PAN him to 2/s

145. 3H CALLAN: Easiest thing in the  
DCU Richie world. Your bishop  
wouldn't like that, would he? /

RICHIE: It was my  
patriotic duty..

CALLAN: He still wouldn't like  
it.

146. 2E RICHIE: No. He would not. /  
CU CALLAN  
Part Richie R.o.f.

No. He wouldn't.  
CALLAN: We can rely on your  
discretion, then can't we?  
And no more muck raking  
please. Just go on being dull,  
reverend.

3 to POS.J. HUNTER'S  
OFFICE.

2 to POS.F.

T A P E      R U N



147. 3J INT. HUNTER'S OFFICE. H.Q. DAY. DOOM A4  
BCU DENSON
148. 4M CALLAN: He's coming round. /  
Wide Shot  
CALLAN & HUNTER &  
BENSON'S head L.o.f.  
BENSON's feet R.o.f. HUNTER: Better open another  
bottle.
149. 3J(As Directed)  
a/b  
EASE OUT to TIGHT 3/s He was very promising, you know.  
Just missed a fellowship.  
Worked for some first rate  
magazines. Wrote a brilliant  
book.  
He never actually joined the  
party. He was rather too subtle  
for them anyway. But he felt  
things very deeply. Perhaps  
that's why...  
  
CALLAN: Alright, old chap?  
Come on old chap. How you  
feeling?  
  
BENSON: Passed out, did I. Trouble is  
I don't eat enough. I can't  
afford to really, with scotch  
the price it is.
150. 1G  
BCU glass being filled  
BENSON's face b.g. HUNTER HOLDS GLASS. AS DENSON
151. 4M(As Hunter nods) REACHES FOR IT HUNTER NODS TO  
CU HUNTER CALLAN.
152. 1G (As Callan replies)  
CU CALLAN
153. 3J  
a/b  
  
CALLAN: We were talking about Ian  
Bishop.

On Shot 153 on 3

BENSON: Who? I'm sorry. My mind's not always...

CALLAN: This chap.

BENSON: Spain 1936. They were both there - in Barcelona.

HUNTER GIVES BENSON HIS DRINK.  
HE DRINKS

154. 1G(As he drinks)  
BCU Benson

155. 3J  
a/b

Naylor didn't stay. But Ian - he was in my battalion of the International Brigade for a bit.

CALLAN: Was he killed?

BENSON: In a way. We all died in Spain, old man.

HUNTER. Cut out the journalism, Benson.

156. 1G BENSON: No. He wasn't killed. /  
BCU Benson's glass being filled.

157. 3J  
a/b He was taken off - for special duties.

CALLAN: Who by?



On Shot 157 on 3

BENSON: The Russians old man.  
When it was special duties  
it was always the Russians.  
He was taken back to Russia.

CALLAN: Why?

BENSON: For training?

CALLAN: What kind of training?

BENSON: The overthrow of  
capitalism. That was what  
everybody trained for. Ian was  
attractive. I expect they  
would use that. And he was  
very brave you know. The way  
I tried to be. Why do you  
want to know about him? /

158. 4M  
CU HUNTER

159. 3J HUNTER: About who? /  
a/b

160. 4M BENSON: Why - Ian Bishop. /  
a/b  
3 to POS.L.

161. 1G HUNTER: I've never heard of  
CU CALLAN him, have you. /

162. 3J CALLAN: Never heard of him. /  
a/b HUNTER: Come on, old chap, drink up.  
EASE IN as HUNTER BENSON: But you showed me  
wheels BENSON and his picture.  
couch to wall.  
But still holding 3/s

What picture.  
HUNTER: /There's no picture.

163. 4M BENSON: Didn't he? /  
M.S.HUNTER

On Shot 163 on .

164. 1G HUNTER: Take him out and ditch  
MCU CALLAN him. Better take a car. /
165. 4M CALLAN: Won't he talk? /  
2/s HUNTER & BENSON
- HUNTER: Who would believe him?  
He won't; even believe himself.
166. 1G  
a/b
167. 4M CALLAN: Do I go back to Naylor? /  
a/b HUNTER/BENSON  
and then PAN to  
CALLAN as HUNTER  
gives him tape recorder. HUNTER: Get the truth out of  
him, Callan. All of it.  
Use this. I'll make you an  
appointment for 4.30. /
168. 1G  
a/b
169. 3J CALLAN: Right. Where does  
a/b he go? /  
HUNTER PUTS MONEY IN BENSON'S POCKET.  
HUNTER: Outside a pub, Callan.  
Any pub. Notting Hill if you're  
feeling kind. /
170. 4M  
CU BENSON's hat. He has a room there.  
PAN it RIGHT onto  
his head.

/ 3 to POS.E. LONELY'S FLAT. /

T A P E R U N



1.1.

3E  
M.S. LONELY

INT. LONELY'S FLAT. DAY.

DOOM B2

EASE OUT gently as  
LONELY goes to the  
door.

CALLAN: (O/S) Lonely?

FX: Distant  
traffic &  
children  
playing.

4 to POS. N. LONELY'S

LONELY: Mr. Callan.

Is there anything you  
want, Mr. Callan?

HOLD LONELY f.g.  
CALLAN b.g.

CALLAN: Why should I?

LONELY: Well, I don't know,  
do I?

CALLAN: No, Lonely. This is  
a social call.

LONELY: You never made no social  
calls before.

CALLAN: I know. It's very  
remiss of me. But most of the  
time I'm so busy. You're  
getting a bit like that.

LONELY: How d'you mean?

CALLAN: I needed you last  
night.

LONELY: Mr. Callan I  
told you....

CALLAN: Yes. I nearly got  
nicked last night.

LONELY: You never.

CALLAN: I needed a look out  
last night.

On Shot 171 on 3

TIGHTEN even more  
as CALLAN sits.

LONELY: Mr.Callan. I had to  
get three hundred quid.

CALLAN: What did you need it for?

LONELY: It's money isn't it?

CALLAN: What d'you need it for?  
If you'd said it was  
for a bird or something.

LONELY: Me? Three hundred quid  
for a bird?

CALLAN: Then what did you need  
it for? Now look,you and me  
don't have any secrets do we?  
Who's it for?

As CALLAN rises and  
goes L.  
PIVOT HOLDING  
LONELY f.g.  
CALLAN X's behind him.

LONELY: Mr.Callan I daren't.  
He'll hurt me. He's got friends.  
They take you down to a garage and  
they do things to you. Electric  
shocks and that. He wants me  
to do a job tonight to get the  
money. /

172. 2F  
CU CALLAN

173. 3E CALLAN: Who? /  
TIGHTEST 2/s

LONELY: He's got me scared. I  
can't work proper. He's,  
putting the block on me,  
Mr.Callan. /

174. 2F  
a/b

175. 4N CALLAN: Who? /  
CU LONELY  
Part CALLAN's head L.o.f.



On Shot 175 on 4

LONELY: I screwed a drum a few months back. I didn't know where it was. Honest. I got near a thousand quid worth of stuff. Turned out to be big Mike Kennedy's. You've heard of him. /

176. 2F  
Match 4's shot  
but reversed.

177. 4N CALLAN: I've heard of him. /  
a/b

LONELY: If he knew I screwed his drum he'd half kill me. And this git says he'll tell him. And he can prove it. He's got Big Mike's lighter.

CALLAN: What?

LONELY: Well, I had to sell some of the stuff. What am I going to do, Mr. Callan? /

178. 2F  
a/b

179. 3E CALLAN: Who is this git? /  
2/s TIGHTEST  
fav. CALLAN

Lonely I'm the only chance

180. 4N you've got. Who is he? ..... /  
BCU LONELY

LONELY: Todd. That's the only name I know. I've given him £200.

He's coming for the other £300 tomorrow. /

181. 3E  
a/b

CALLAN : I tell you what to do, You nip off to the off-licence, come back here and stop worrying. /

182. 4N  
LONELY a/b

On Shot 182 on 4

183. 3E LONELY: But he's coming to  
a/b see me this evening at six o'clock  
to tell me where the job is. /

184. 4N CALLAN: Maybe he'll see me  
TIGHTEST 2/s instead. /

LONELY: What'll you do to  
him, Mr. Callan?

CALLAN: I'll get him off our  
back, son?

185. 2F LONELY: But his mates. /  
MCU CALLAN

186. 4N CALLAN: When I've finished with  
MCU LONELY him he won't have any mates. /

187. 2F LONELY: He's a real bad 'un,  
BCU CALLAN Mr. Callan. /

188. 4N CALLAN: Is he?  
BCU LONELY reaction CALLAN: / In your considered  
opinion is he as bad as me? /

189. 3E Come on, get off to the boozier and  
a/b treat yourself.

LONELY: Mr. Callan. Wait for me.

	<u>T A P E</u>	<u>R U N</u>	
190.	<u>1H</u>	<u>INT. NAYLOR'S STUDY. DAY.</u>	<u>BOOM B3</u>
	<u>Wide M.S.</u>		

FX: Phone bell.

PUSH IN as Naylor  
takes phone

NAYLOR: Sir Gerald Naylor

OPERATOR: Sir Gerald Naylor?  
Mr. Ian is calling you from  
Berlin and wishes you to pay-  
for the call. Will you accept  
the charge?



On Shot 190 on 1

EASE OFF as Naylor rises.

PAN him LEFT to chair,  
Left of fireplace.  
Letting him go into  
full centre.

NAYLOR: Ian ? Yes,  
alright. Put him on.

OPERATOR: Sir Gerald TAPE  
Naylor will pay for the  
call . Go ahead please.

BISHOP:(V/O) Danke schohn, BOOM A1  
fraulein. So you  
recognised Mr.Ian did you  
love?

NAYLOR: Of course I did. But  
what are you doing in West  
Berlin?

BISHOP:(V/O) Drinking  
excellent beer and listening  
to terrible music. What else  
can we do in West Berlin?  
Actually I'm on my way to see  
you.

GRADUALLY PUSH IN  
until in V.BCU  
at end of scene

NAYLOR: That's marvellous.

BISHOP: I think so too, Gerry.  
I've missed you.

NAYLOR: Have you?

BISHOP: I really have.

NAYLOR: How soon am I going to see you?

BISHOP: Tomorrow 12.30. At  
Franchi's. They tell me it's  
still there.

Cn Shot 190 on 1

NAYLOR: Yes it is. But I  
haven't been since...

BISHOP: You really are a love,  
Gerry. And I treated you  
awfully badly. I had to.  
You know that. Are you  
going to do what I asked you?

NAYLOR: Yes.

BISHOP: I knew you would.

NAYLOR: Did you Tan?

BISHOP: Of cou se. It  
isn't spying at all you see.  
It's preserving world peace.  
And you want that almost as  
much as you want your wife,  
don't you love? 12.30  
tomorrow. Franchi's. Don't  
write it down.

ADJUST as he puts  
the phone on his lap.

C/S  
End of Part Caption.

GRAMS:  
End of  
Act Music.

---

C O M M E R C I A L      B R E A K

---

CAM.1 to POS.K. NAYLOR'S FLAT  
CAM. 2 to POS.G. NAYLOR'S FLAT.  
CAM. 3 to POS.K. NAYLOR'S FLAT.  
CAM.4 to POS.N. NAYLOR'S FLAT.



ACT THREE

VTR/ABC/7701 PART 3.

F/U  
C/S

PART THREE CAPTION

GRAMS:Opening  
Part Theme

191. 2G INT. NAYLOR'S FLAT. DAY. BOOMS C4 & B4  
2/S O/S  
NAYLOR Dig L.f.g.  
CALLAN R.b.g.

NAYLOR: Really, Mr.Callan, I  
can see no point in going on  
with these conversations.

CALLAN: Can't you?

NAYLOR: Either I'm guilty or  
I'm not.

CALLAN: That's right.

NAYLOR: And you've no proof of  
my guilt. Obviously, because  
it doesn't exist.

CALLAN: That's a nice cigarette

192. 1K(As Callan's hand picks up cigarette box) box.  
MCU Cigarette box.  
CALLAN's hand comes into shot.  
PULL BACK to mid as he  
comes fwd. and develope  
to 2/s seeing NAYLOR b.g.  
to POS.1L.

NAYLOR: Yes.

CALLAN: "G" is for Gerald I  
suppose? And the "I" - wh t's  
the "I" for?

On Shot 192 on 1

193. 2G NAYLOR: Just someone I used to  
MCU CALLAN.Low angle. know. /

194. 3K CALLAN: A girl? /  
M.S.NAYLOR.High Angle.

195. 2G NAYLOR: Yes. A girl. /  
a/b

196. 4N CALLAN: What was her name? /  
BCU NAYLOR

197. 2G NAYLOR: Iris. /  
O/S 2/s  
NAYLOR R.f.g.  
CALLAN L.b.g.

CALLAN: Yes. There aren't a  
lot beginning with 'I' are  
there?

198. 3K(As box flies open)  
BCU Cigarette box

199. 1K  
2/s O/S  
CALLAN L.f.g.  
NAYLOR R.b.g.

CALLAN OPENS DRAWER IN BOTTOM  
OF BOX.

As NAYLOR rounds the  
upstage end of desk  
CRAB PIVOTING on CALLAN.

NAYLOR: May I see that?  
Good Lord. I wonder how that  
got in there? I haven't seen  
that photograph for twenty  
five years. These were two  
men I was up at Cambridge  
with you know.

As NAYLOR breaks twd.  
camera again  
PULL BACK to put the  
ashtray R.f.g.  
NAYLOR R.o.f.  
CALLAN L.b.g.  
To POS.1M.

CALLAN: Yes,  
NAYLOR: The chap with the punt-pole  
became a parson or something.  
I've quite forgotten who the  
other one was. Ah well, I  
shan't need it again. No point  
in hanging on to old memories  
for too long.



On Shot 199 on 1

CALLAN: No point at all.

NAYLOR: It's far better to get  
rid of them don't you think? /

200. 3K  
MCU CALLAN reaction

201. 1M  
a/b

CALLAN: Far better  
Would you like to burn these,  
too? We took quite a lot of  
copies you know. /

202. 4N  
CU NAYLOR

NAYLOR: But where did you....  
nobody has another copy only.. /

203. 3K  
CU CALLAN

CALLAN: Only Ian. The 'I' stands  
for Ian doesn't it. And we  
couldn't get his could we?  
This one is yours, Sir Gerald. /

204. 1M  
TIGHTEST 2/s  
CALLAN/NAYLOR

NAYLOR: You broke into my  
flat?

START SLOW CRAB  
from Right to Left.

CALLAN: Yes.

NAYLOR: But I showed you  
everything.

CALLAN: Everything except this.  
Why did you hide this?

NAYLOR: You committed an  
offence.

CALLAN: Do you want to take  
me to court?

On Shot 204 on 1

NAYLOR: No. It's not important.

CALLAN: <sup>Inoticed</sup> When you burnt this picture your hands were shaking. Was it that hard to hurt him?

NAYLOR: I don't understand you. A picture of an undergraduate who went into the church. As I remember he was - rather malicious.

Now back to POS. L.

CALLAN: This one still is.

2 RETURN TO POS.G.  
3 RETURNS TO POS.K.

205. 2G  
2/s TIGHTEST O/S Low Angle.  
Part NAYLOR Rfg.  
CALLAN Lbg.

NAYLOR: Oh my God. /

CALLAN: It's the other boy I want to talk about. But he'll be a man now, won't he?

206. 1L  
2/s TIGHTEST O/S  
to match 2's shot.

About your age. /

207. 2G  
a/b CALLAN reaction

NAYLOR: A year younger. /

208. 1L  
a/b

209. 2G  
a/b

1 to POS.J.

CALLAN: You went to Spain with him didn't you? /

210. 3K  
2/s Fav. NAYLOR  
across CALLAN's back.  
Low angle.



On Shot 210 on 3

NAYLOR: A lot of people went to Spain. It was like a crusade. The forces of light against the forces of darkness.

CALLAN: And the forces of darkness won.

NAYLOR: No. The imagery doesn't hold. I was 21 years old, Mr.Callan. Everyone over-simplifies at that age. I see things quite differently nowadays I promise you. And yet, do you know, I'm glad I did it? I fought for what was right. Surely that is something to be proud of. /

211. 2G  
a/b

CALLAN: Except that you kept it hidden. You never once admitted that you'd fought in Spain. /

212. 3K  
a/b

/ 2 FULL CUT FAST TO FOS.H. /

NAYLOR: My masters would hardly consider it an advantage in my career.

CA es your wife know?

On Shot 212 on 3

NAYLOR: No. For Ruth Spain is a place where one acquires a tan in summer. My war was over when she was two years old.

LOOSEN as CALLAN breaks upstage. Eventually let CALLAN go and PAN to accept LADY NAYLOR in R.o.f. to POS.3F.

CALLAN: Was it?

NAYLOR: Yes?

213. 1J  
MCU LADY NAYLOR

3 BACK to POS.K.

RUTH: Darling, I don't want to disturb you - oh, good evening Mr. er..

214. 2H(As Ruth looks back)  
M.S.CALLAN reaction

NAYLOR: Callan

215. 3K  
a/b

What is it Ruth? /

RUTH: You won't forget that we're dining with the Felthams will you?

NAYLOR: No, I won't forget.

216. 2H  
a/b

RUTH: Because if you're going to be delayed I really ought to phone them. /

217. 3K  
a/b

CALLAN: I think you should, Lady Naylor. /



On Shot 217 on 3

RUTH: Really, Gerald, they're absolutely relying on us.

218. 2H NAYLOR: I'll be there. /  
Group shot O/S RUTH.

CALLAN: Sir Gerald, I honestly don't think you'll be able to go, not even when we've finished. /

219. 1J  
a/b

RUTH: Gerald. Is everything alright? /

220. 4N  
MCU NAYLOR  
(but looser than 1's shot)

NAYLOR: Yes. Yes. Mr.Callan and I have to go over something which he considers important. /

221. 1J  
a/b

222. 4N  
a/b RUTH: Don't you? /

1 FULL CUT V.FAST TO  
POS.M.HUNTER'S OFFICE.

NAYLOR: To me the whole thing is immensely trivial. Would you like a drink, Mr.Callan? /

223. 2H  
a/b

4 to POS.P.

C/ Yes. Yes I would please. .... scotch. /

224. 3K  
Group shot  
CALLAN L.o.f.  
NAYLOR C.O.f.  
RUTH R.o.f.

NAYLOR: I think I'll join you. You,my dear?

On Shot 224 on 3

Contain NAYLOR as he rounds  
the upstage end of the desk.  
Momentarily losing RUTH.  
Finishing with drink and  
NAYLOR f.g.  
CALLAN/RUTH b.g.

RUTH: No thank you.

Mr.Callan, what's wrong?

CALLAN: I'm afraid this one is  
most secret, Lady Naylor.

RUTH: You seem to have got my  
husband worried.

CALLAN: I've got a lot of  
people worried. It's my job.

RUTH: But my husband isn't  
just anybody, you know.

CALLAN: Yes. Yes. I do know.

RUTH: That's what I'm saying.

NAYLOR: And the more important  
you are the more you have to  
worry.

CALLAN: Exactly. That's why  
I never worry.

RUTH: I think you worry all  
the time.

225. 1 N.  
M.S.HUNTER  
As Directed.

INT. H.Q. EVENING.

BOOM A1

3 to POS.F.NAYLOR'S FLAT.

HUNTER: Height five eleven,  
weight about ten stone, grey  
eyes. According to Benson he  
has a scar on his left index  
finger. /<sup>No.</sup> Something dramatic with  
a tin opener. I think it may be.....



On Shot 225 on 1

HUNTER: (CONT)....the chap who  
did those jobs in Teheran in  
the forties. Could you check.  
Accent? Oh pure Cambridge.  
His real name is Ian Bishop,  
if that helps at all, and most  
urgent please, with any luck he  
may be coming to visit us quite  
soon. Cheeky young pup.

226. 2H INT. NAYLOR'S FLAT. EVENING. BOOMS C4&A4

M.S. NAYLOR. PAN him to Group shot  
R.f.g.  
NAYLOR C.o.f.  
CALLAN L.o.f.

Take NAYLOR and RUTH  
up to the door in 2/s.  
PULLING BACK &  
PANNING RIGHT as they  
reach the door.

NAYLOR: If you'll excuse us,  
my dear, we really must get  
on.

RUTH: I'd better call Mrs.  
Feltham.

NAYLOR: Yes. Perhaps you'd  
better do that.

227. 3F (As Naylor turns back from door)  
MCU NAYLOR

GIB BACK in front of him  
as he comes twd. door.  
PIVOT on NAYLOR  
Eventually looking  
over his shoulder  
at CALLAN  
CALLAN L.o.f.  
NAYLOR R.o.f.

CALLAN: You love her very much?

NA 3.

2 to POS.J.

CALLAN: She's a lot younger  
than you.

On Shot 227 on 3

NAYLOR: That's none of your business.

CALLAN: I'm afraid it is. We did a bit of homework on her too. Brought up very strictly wasn't she? /

228. 4P  
CU NAYLOR

NAYLOR: I happen to be very fond of her parents. /

229. 3F  
a/b

CALLAN: Yes I'm sure. They couldn't give her much could they? Except a fear of hell fire. Now you can give her everything, nice car, posh flat, a title. Just before you got married You even came into money. In a way you could say you bought her. /

230. 4P  
MS NAYLOR  
He throws drink

NAYLOR: You....

231. 2J  
BCU CALLAN

232. 3F  
a/b  
CALLAN rises fast and smashes the glass from NAYLOR'S hand.  
CALLAN breaks R. fast  
PAN HIM seeing tape recorder.  
He switches it on.

CALLAN: Right. I want you to listen to something.

2 to POS.K.

233. 2K(Immediately tape recorder starts)

TAPE

BENSON: He was taken back to Russia.

\*

\*

234. 3F  
CU CALLAN

CALLAN: Why? /

\*

\*



Cu Shot 234 on 3

PAN to medium pace  
to NAYLOR  
then back to CALLAN  
As directed.

PAN BACK to CALLAN  
for his first  
live line\*

DENSON: For training.

CALLAN: What kind of training?

DENSON: The overthrow of  
capitalism, that's what  
everybody was trained for.

Ian was attractive.

I expect they would use  
that.

CALLAN STOPS TAPE.

END OF TAPE

CALLAN: \* Ian was attractive.

I expect they would use  
that. /

235. 2K  
CU NAYLOR

236. 4P (As Naylor turns)  
M.S. NAYLOR R.o.f.  
NAYLOR comes big f.g.  
into 4's shot.

/ 2 to POS.L. /

NAYLOR: Say it all, Callan.  
I want to get it over.

CALLAN: Right. The big love  
of your life was Ian Bishop.  
Until she came along. Suppose  
she ever found out.

237. 2L (Working in 3's Loop)  
NAYLOR Profile R.f.g.  
CALLAN L.b.g.

You wouldn't tell her? /

238. 4P  
a/b

CALLAN: Hasn't he threatened to? /

On Shot 238 on 4

239. 2L  
a/b but now High Angle CALLAN: Shall I tell you what I think. I think he contacted you, asked after your wife, told you all you had to do was co-operate and she need never know. /

4P  
a/b I bet he told you something else too. I bet he said you wouldn't be spying at all. Not really, you'd be helping world peace. /

NAYLOR: How on earth did you...

CALLAN: They always do, Sir Gerald. Well?

241. 2L  
M.S.CALLAN NAYLOR: You might have been listening. /

242. 4P  
MCU NAYLOR CALLAN: I'll tell you what you are. You're what we call in the trade "a sleeper". To them you've been in a deep-freeze ever since 1936. And then it was time they thawed you out. When you got married and you got the job they wanted you to get. /

243. 2L  
High Angle 2/s NAYLOR: He still had all my letters you see. He said he'd show them to Ruth. I can't lose Ruth, Callan. Not now. /



On Shot 243 on 2

CALLAN: Perhaps you won't have to,  
if we pick him up. When's he  
coming to see you?

NAYLOR: He said tomorrow,  
unless I warned him off.

CALLAN: Have you?  
That should be a help then.

244. 4P / FX: PHONE BELL  
Wide Shot.  
See NAYLOR go to phone.

NAYLOR: Sir Gerald  
Naylor.

245. 3F(When Naylor has held the phone out to Callan)  
M.S. CALLAN

+ BOOM A1

He rises  
X's to NAYLOR  
Takes the phone from him  
NAYLOR goes off U/S L.  
GO with CALLAN

HUNTER: (DISTORT) (V/O) Mr. Callan,  
please.

CALLAN: Thank you. Callan.

/4 to POS.Q. SAME SET/

HUNTER: (V/O) Charlie here. DISTORT  
How's it going?

On Shot 245 on 3

CALLAN: Bishop's visiting our friend tomorrow.

HUNTER: (V/O) And you'll be DISTORT in attendance?

CALLAN: Yes..

246. 1N  
Loose MCU HUNTER

INT.HUNTER'S OFFICE. /

HUNTER: Ghod. Bishop's been something of a blister in the past. Tehran, Iraq, the Lebanon. The Englishman abroad you know. He could tell us a great deal, very useful stuff.

CALLAN: That's a help then. DISTORT

HUNTER: And the patient? Should we let him go to the dominions?

247. 3F  
a/b

INT.NAYLOR'S FLAT. /

CALLAN: No.

HUNTER: Really? I thought you DISTORT liked him?

CALLAN: I do.



On Shot 247 on 3

HUNTER: Well then?

DISTORT

248. 2H  
MCU NAYLOR reaction

CALLAN: He's too vulnerable. /

3 to POS.M.

HUNTER: Forthcoming was he?

DISTORT

249. 1N  
a/b

INT.HUNTER'S OFFICE. /

Yes. I see what you mean.  
Come in soon. Charlie's  
longing to hear all about  
it.

250. 2H  
2/s CALLAN R.f.g.  
NAYLOR L.b.g.

INT.NAYLOR'S FLAT. /

FX:Double  
Phone Click.

NAYLOR: Well?

CALLAN: I'm not recommending  
you.

NAYLOR: But you'll get hold of  
Ian and he's the only one. I  
swear.

CAI            sorry. You can be  
hur.           easily. I really am  
sorry.

On Shot 250 on 2

1 to PCS.P.LONELY'S FLAT.

NAYLOR: You know when I heard from Ian the other day I realised something. I still love him very much. And look what I've done to him, so that I could keep the love of the only other human being I ever cared for. And now I shall lose her too.

As CALLAN goes to door  
PULL BACK in front of  
him HOLDING NAYLOR b.g.  
To POS. M.

251. 3M(As Callan whips open the door)  
BCU RUTH

CALLAN: Come in, Lady Naylor.

252. 2M(As Ruth leaves frame and enters 2's shot)  
2/s over RUTH's L.shoulder  
NAYLOR L.b.g.  
PUSH IN FAST to  
POS. 2K

RUTH: We're not going are we?

253. 4Q  
2/s RUTH CALLAN: She listened on the extension. /

RUTH: It's true isn't it?  
We're not going.

CALLAN: *No* You're not going. Your husband's going to be ill. They'll have to send somebody else..when he's better they'll find him another job.



On Shot 253 on 4

RUTH: But not Canada?

254. 2K CALLAN: No. Not Canada. /  
a/b  
PULL BACK FAST to  
POS. 2M.  
HOLDING 2/s

RUTH: But why not. Tell me.  
I've got a right to know.

255. 3M What did he do? /  
TIGHT O/S 2/s  
Part RUTH L.o.f.  
CALLAN R.  
CALLAN: You're his wife. You  
should be on his side. What  
makes you think he did  
anything?

RUTH: Because you're here.

CALLAN: Alright. I've hurt him.  
It's my job. It isn't yours.  
We haven't finished yet, would  
you mind waiting outside. /

256. 2M  
a/b  
257. 3M  
a/b

RUTH goes out.  
CALLAN shuts the door  
behind her.  
Then X's R. to L. to  
NAYLOR.  
PULL BACK  
PAN him and  
PUSH INTO O/S 2/s  
NAYLOR Lb.g.  
CALLAN R.f.g.

Please.

Right. When and where are you meeting  
Bishop?

On Shot 257 on 3

258.

4Q  
MCU CALLAN

NAYLOR: 12.30. We're having  
lunch together in Franchi's -  
in Scho. We used to eat there  
in the thirties. /

CALLAN: We'll be there too.  
You'll be watched from now on.

NAYLOR: Yes. I thought I might  
be.

CALLAN: I'll be off, Sir Gerald.  
You've had enough for one day.  
Goodbye.

259.

3M  
M.S. CALLAN

PAN CALLAN to door  
He opens it.  
See RUTH.

NAYLOR: Goodbye. /

4 to POS. R. RESTAURANT.

260.

2M  
MCU NAYLOR

CALLAN: Right,  
Lady Naylor. /

NAYLOR: Mr. Callan. You'll  
recognise Ian quite easily  
tomorrow. He's the one I shall  
greet as a very old, dear friend. /

261.

3M  
a/b  
CALLAN exits

262.

2M  
M.S. NAYLOR

263.

3M  
a/b

264.

2M  
a/b

PULL BACK as  
RUTH leaves  
to wide shot  
NAYLOR C.

Ruth, my darling. I realise  
that this will take a great  
deal of explanation..



On Shot 264 on 2

3 to POS.N. RESTAURANT

RUTH: Don't talk. For God's sake  
don't talk. Oh you fool.  
You stupid old fool.

265.

1P  
M.S.LONELY  
As Directed

INT.LONELY'S FLAT.DAY.

BOOM A3  
FX:Distant  
traffic.  
FX:Tim.

2 to POS.N.RESTAURANT.

LONELY: Oh, come on, Mr.Callan.  
Please get here. Please.

T/C  
FIGHT SEQUENCE.  
DURATION: 2.52.

SCF

CALLAN: Good evening, squire.

TODD: What the hell do you think  
you' re doing?  
If you don't get out of this  
car I'll...

CALLAN: Call the police? Will  
you really? There's one down  
the road now. If you yell hard  
enough he'll hear you. What I  
really came in here for was to  
show you something.

TODD: What?

ON T/C

CALLAN: This.

TODD: You're crazy.

CALLAN: It's the crazy ones who pull the trigger. Do something for me?

TODD: What?

CALLAN: Take me for a drive.

TODD: If you're that tough friend of Lonely's. I better warn you. I've got tough friends too..

CALLAN: If I were you I'd start to drive, mate. Otherwise I might just go off you. Know what I mean?

Alright out.

TODD: No.

CALLAN: You can walk or I can carry you. Make up your mind.

Up.

Move. Go on. Move. Turn your back. Go on right round. Good boy. Go on move. Good boy.

Oh mate, you've got a lot to learn about handling yourself.

END OF T/C.

Coming to 266 on 2



266	2N	INT. RESTAURANT. DAY.	B5
	Medium W.S.		
	BISHOP with glass lfg.		FX:Chatter.
	NAYLOR enters Rbg.		
	EASE BACK SLIGHTLY then		
	CRAB LEFT to POS.Q. into 3/s		
	BISHOP L.		
	CALLAN's head centre frame.		
	NAYLOR R.		
		NAYLOR: Ian.	
267.	3N(As Callan looks away)		
	MCU BISHOP		
	<u>2 to POS.P.SAME SET.</u>		
		BISHOP: Hello, love. Your drink's	
268.	4R	all ready./	
	MCU BISHOP's hand		
	touching NAYLOR'S		
269.	2P		
	MCU NAYLOR		
		NAYLOR: Just the way I like it.	
270.	3N	You haven't forgotten./	
	a/b		
		BISHOP: Not about you, Gerry.	
		I never forget a thing about	
271.	2P	you. /	
	a/b		
		NAYLOR: It's been the same with	
272.	3N	me. /	
	a/b		
		BISHOP: Has it, love? I'm glad..	
		I didn't want to..force you, you	
273.	2P	know. /	
	a/b		
274.	3N	NAYLOR: I know. /	
	a/b		
		BISHOP: And your wife will never	
275.	4R	know now, I promise you. /	
	Group shot		
	BISHOP/NAYLOR		
	CALLAN enters frame C.		
		CALLAN: Your car's read, Mr.	
276.	3N	Bishop. /	
	MCU BISHOP		
		BISHOP: I'm afraid you made a	
277.	4R	mistake. My name's not. /	
	a/b		
	LAYCOCK/TURNER come into		
	frame L.		

On Shot 277 on 4

CALLAN: Be sociable, sir.

We don't want a scene do

278. 3N we? /  
MCU BISHOP

BISHOP: Certainly not. We  
never had scenes at Franchi's  
in the old days. Did you tell  
them, Gerry? /

279. 2P  
CU NAYLOR

280. 3N NAYLOR: Yes. /  
a/b

BISHOP: Poor love. What have  
we done to you? /

281. 4R  
TIGHTEST 2/s

CALLAN: Come on, Sir Gerald.  
I've got a cab waiting to take  
you home. /

282. 2P  
CU NAYLOR

4 to POS.S. FAST.

NAYLOR: Not to my home. To my flat,  
Mr.Callan... A home is where  
one's wife is. And my wife  
left me last night. You've  
taken everything I ever had. /

283. 4S  
Wide Shot  
NAYLOR Rfg.  
CALLAN walks away Lbg.

END CREDITS

GRAMS

- |     |   |   |
|-----|---|---|
| 1.  | Edward Woodward                               | * |
| 2.  | Derek Bond                                    |   |
| 3.  | Russell Hunter                                |   |
| 4.  | Nicholas Selby, John Franklyn Robbins.        | * |
| 5.  | John Armatt, Karin MacCarthy                  |   |
| 6.  | Barry Andrews, John Woodnutt                  |   |
| 7.  | Denis Thorne, Bernard Whitehorn, Lisa Langdon | * |
| 8.  | Associate Producer - John Kershaw             |   |
| 9.  | Designer - David Marshall                     |   |
| 10. | Producer - Reginald Collin                    | * |
| 11. | Director - James Goddard                      |   |
| 12. | Thames Television Credit.(If available)       | * |

FADE SOUND AND VISION